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ABSTRACT

This annotated bibliography contains references to materials which emphasize the strengths and accomplishments of women. It is intended for high school teachers and students who want inexpensive supplementary readings by and about women. The referenced materials are about both well-known and unknown women who have struggled for physical or psychological survival, for self-definition, or for a social purpose. Most of the citations are of works published in the 1970s. The bibliography is divided into sections by document type: anthologies, autobiographies/biographies, drama, novels, short stories, and poetry. Materials in each section are listed alphabetically by author. The publisher, date, and a short annotation are provided for each entry. A cross-reference list to the materials is included for the topic areas of adolescence, female sexuality, women in the arts and professions, women and political commitment, Third World women, and working class women. (ND)

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STRONG WOMEN

An Annotated Bibliography
of Literature for the High School Classroom

Edited by Deborah Silverton Rosenfelt

SO 009 612

The Feminist Press

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First edition

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Adolescence
Female Sexuality
Women in the Arts and Professions
Women and Political Commitment
Third World Women
Working Class Women

Introduction

This bibliography is especially for high school teachers and students who want inexpensive supplementary readings by and about women. It is selective rather than exhaustive, and it assumes that high school readers will enjoy many of the same works that have moved older audiences. Many of the items included have proved particularly stimulating as teaching materials. This bibliography has also been compiled with the understanding that no listing can keep pace with the current explosion of printed matter that teachers may find useful. Its primary limitation indicates areas in which women have not yet fully expressed their creativity in established and familiar forms: little on Third World women in America other than black women, little on women working in the fields and factories, little on women in the sciences.

The bibliography emphasizes the strengths and accomplishments of women. The lives of strong women—whether well-known achievers like Margaret Mead or Shirley Chisholm, or the "ordinary" women whose long-neglected histories record countless acts of courage—are part of our heritage. There is joy in reading them; they are a source of our strength.

But that implies no easy optimism. These works tell not only of courage and hope, but of pain, conflict, and struggle: for physical or psychological survival, for self-definition, for a larger social purpose. The struggles do not always succeed.

Nor should we forget that the women who have "made it" are the exceptions. Their existence as strong role models does not vindicate or even excuse a society whose attitudes and institutions still deny women and men the right to choose freely the most congenial paths to fulfillment and productivity.

We can rejoice that women have achieved so much against such odds. We can learn much from the recorded accounts of whole women, loving and working and making mistakes—and creating new growth from that, too. We can see what still needs to be done, in both art and life.

1

Anthologies

Toni Cade Bambara

Dorinda Moreno

Adams, Elsie, and Mary Louise Briscoe, eds. *Up Against the Wall, Mother.* Glencoe Press, 1971. This anthology contains a wealth of material on women: poems, short stories, essays, manifestoes, statistics. Many (perhaps too many) of the selections are excerpts from longer works—Wollstonecraft, Woolf, Lewis's *Main Street*, Ibsen's *A Doll's House.* The book is arranged in four sections: (1) the traditional view of women; (2) the nature of woman; (3) the adjustment for survival (including a good section on working women); (4) toward freedom. It contains now classic essays by Marlene Dixon, Naomi Weisstein, Betty Friedan, Matina Horner, and Anne Koedt.

Babcox, Deborah, and Madeline Belkin, eds. *Liberation Now!* Dell, 1971. A collection of essays and articles by both known and unknown writers, because "our daily lives are historical occurrences of the utmost importance, and all of us are 'experts' and 'heroines'." Women write and deal with issues, feelings and personal testimonies under the following headings: Why Women's Liberation; Discrimination on the Job; Inside the Family—and Outside; Caste, Class and Race; Women's Cultural Identity; Control of Our Bodies; Sisters in Revolution.

Cade, Toni, ed. *The Black Woman. An Anthology.* N.A.L. Signet, 1970. This collection contains contemporary writings by and about black women: fiction, essays, and poetry. It is one of the first anthologies presenting the black woman through her own eyes, in her own voice. Contributors include Audre Lord, Nikki Giovanni, and Paule Marshall.

Cornillon, Susan Koppelman, ed. *Images of Women in Fiction: Feminist Perspectives.* Bowling Green Popular Press, 1972. This wide-ranging collection of feminist literary criticism is a must for the English teacher; students will also enjoy many of the essays, which resolutely refuse to be pedantic. Especially recommended for high school students are the essays by Joanna Russ, Tillie Olsen, Susan Cornillon, Florence Howe, and Nancy Burr Evans.

Cott, Nancy, ed. *Root of Bitterness: Documents of the Social History of American Women.* Dutton, 1972. Most of the material in this collection is not, strictly speaking, literature. But the selections, all from nineteenth-century writings by and about women, do provide excellent background material for understanding the status and roles of women in the United States today. And many—especially the letters, the passages from diaries and journals, and the three short stories—would be of use and interest in English and history classes.

Ferguson, Mary Anne, ed. *Images of Women in Literature.* Houghton Mifflin, 1973. One of the best anthologies of its kind, this collection includes a wide and thoughtful selection of short stories, some poems, and a short play. The selections are arranged according to stereotypes: the submissive wife, the mother, etc.; perhaps the most valuable are in the section on the "liberated woman"—stories by Doris Lessing, Tillie Olsen, Anais Nin, and Susan Glaspell, whose "A Jury of Her Peers" is a tale of murder with the theme of emerging sisterhood.

Goulianos, Joan, ed. *By a Woman Writt: Literature from Six Centuries by and about Women.* Penguin Books, 1973. This fine collection contains poems, short stories, essays, and excerpts from longer works by women, from Marjory Kempe to Muriel Rukeyser. It includes some important women writers who are rarely anthologized, like Aphra Behn, Harriet Martineau, and Olive Schreiner.

Larrick, Nancy, and Eve Merriam, eds. *Male and Female under 18.* Avon, 1973. Selected from more than 2,500 replies to the question, "How does it feel to be a girl or a boy today?" this anthology contains about 200 poems and brief prose statements by young people ages eight through eighteen. It is a good sample of the quality of young people's writing today: not usually polished, it is nevertheless forthright, energetic, and often deeply moving. A useful topical index reveals the enormous variety of concerns beyond

Elizabeth Cady Stanton

the expected ones (boys, girls, marriage, love, parents), including games and sports, pride, school, work, jobs, food, and discrimination.

Moreno, Dorinda, ed. *La Mujer—En Pie de Lucha.* Espina del Norte Publications, 1973. (Order from the editor, 4885 Los Arboles, Fremont, Ca 94536; or from Valentin Orozco, Ignacio Mariscal No. 119 Dept. 3, Col Tabacalera, Zona Postal 1, Mexico.) This singular folio of poems, essays, photographs, drawings, manifestoes, by and about Chicana women and other women of the Spanish-speaking Third World reflects a consciousness both feminist and revolutionary. It demonstrates the diversity, strength, and creativity of La Raza women.

Morgan, Robin, ed. *Sisterhood Is Powerful.* Random House Vintage, 1970. This is one of the best collections of essays from the current feminist movement, including articles by and about a variety of women on a variety of issues—work, sexuality, marriage and motherhood, high school women, aging, feminist ideology. There is a section on poetry as protest.

Murray, Michele, ed. *A House of Good Proportion.* Simon & Schuster, 1973. This anthology of poems, short stories, and excerpts from novels is arranged chronologically according to the stages of a woman's life. The authors range from Louisa May Alcott to Djuna Barnes and Diana Wakoski. Murray's editorial comments are helpful; the book is a useful basic text.

Rossi, Alice S., ed. *The Feminist Papers: From Adams to de Beauvoir.* Bantam, 1974. This 716-page volume chronicles the two hundred years of western feminist thought. It is impressive for its inclusiveness: twenty-two writers, plus selections from the *History of Woman Suffrage.* In addition, Rossi brings to the study of history a sociological perspective invaluable especially in her review of the Blackwell family and the friendship between Susan B. Anthony and Elizabeth Cady Stanton.

Showalter, Elaine, ed. *Women's Liberation and Literature.* Harcourt Brace Jovanovich, 1971. This anthology contains substantial excerpts from Mary Wollstonecraft and John Stuart Mill, all of Ibsen's *A Doll's House,* a few poems and short stories, and helpful selections in literary criticism (including Virginia Woolf and Kate Millett) and women and psychology (including Betty Friedan).

Singer, Frieda, ed. *Daughters in High School.* Daughters, Inc. 1974. An anthology of student work, including poetry, essays, and short stories, that speaks to the realities of growing up female in American society today. Themes include: The Unknown; Roles; The Male Protagonist; Questioning; Relationships; Walk Tall, Daughter.

Smedley, Agnes. *Portraits of Chinese Women in Revolution.* Jan and Steve MacKinnon, eds. Afterword by Florence Howe. The Feminist Press, 1976. Smedley's future biographers, the MacKinnons, have collected four short stories and twelve pieces of reportage written by Smedley during the decade (1930-40) she spent in China. Easy to read, gripping and humorous, the pieces mirror the changing lives of Chinese women in the critical decades before liberation. Useful for literature and history classes.

Wasserman, Barbara Alson, ed. *The Bold New Women.* Fawcett, 1970. This is a good collection of writings—stories, journalism, essays, excerpts from longer works—by and about contemporary women. The stories by Piercy and Sohmers, both about early sexual experiences, are useful for raising these issues with high school students.

2

Autobiography/Biography

Margaret Mead

Shirley Chisholm

Angelou, Maya. *I Know Why the Caged Bird Sings.* Bantam, 1969. The author, now a dancer, actress, and writer, tells the story of her childhood and adolescence with humor, frankness, and clarity. In many ways it is a typical adolescence—the bout with feelings of physical inadequacy, the first sexual encounter, the joy in growing intellectual powers. But it also documents specifically the struggles of a young black female growing up in white America.

Brooks, Gwendolyn. *Report from Part One.* Broadside, 1972. In 1972, Gwendolyn Brooks stands at the height of her long career as a major American poet and views herself as being at the beginning of her creative powers. This book reflects the experience and wonder that are always paired in her work, turned on herself. *Report from Part One* is a rich collection of memories, photos, random musings, performances, and definitive conclusions that the poet shares with us to bare the human face of her development.

de Beauvoir, Simone. *A Very Easy Death.* 1964. Trans. Patrick O'Brian. Warner, 1973. Of all de Beauvoir's works, this is perhaps the most accessible to high school readers; it is short and direct. And it should be read, because it confronts unflinchingly the thing many women fear most—slow death from cancer. The author watches over her mother's deathbed, and somehow her very honesty in recording the physical degeneration makes the process less horrible by demystifying it. She explores her own reactions, reflects on her mother's life and their mother-daughter relationship, and lucidly places the death in both a philosophic and political context.

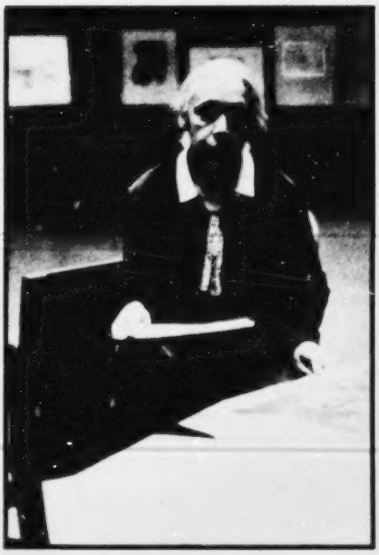
Carson, Josephine. *Silent Voices: The Southern Negro Woman Today.* Dell Delta, 1969. This superbly written account describes the lives of modern Negro women throughout the Southern states. Carson allows them to speak in their own voices—the dedicated civil rights worker, the domestic servant, the nurse, the old plantation woman—but she has structured their accounts with a novelist's art. The central figure is Charity Simmons,

head of an adult literacy program for a civil rights organization; in her sixties, intelligent, energetic, she provides many insights on the special problems—and special strengths—of being black and a woman.

Chisholm, Shirley. *Unbought and Unbossed.* Avon, 1970. This is the autobiography of the first black woman elected to the United States Congress; about her own struggles, Chisholm has stated that "being female put more obstacles in my path than being black." She believes that greater participation by American women in politics could be the salvation of the nation.

Curie, Eve. *Madame Curie.* Trans. Vincent Sheean. 1937. Simon & Schuster Pocket Books, 1946. Eve Curie's loving and admiring biography of her mother—Nobel Laureate in Physics and Chemistry—tells the story of Marie's girlhood in Poland, her devotion to her family, her financial support of her sister's education, her student days at the Sorbonne in bare poverty, and her lifelong hunger for learning and for productive work. Eve describes her parents' marriage and the grueling conditions of their research into radioactivity and the isolation of radium. Madame Curie became one of the most productive and respected scientists of Europe at the same time that she was almost singlehandedly raising three children and running the family household. A reader may question Eve's admiration of her mother's endless self-denial and her renunciation of fame and financial reward, but cannot help but be moved and perhaps inspired by Marie's discipline, her power to create, and her dedication to the people and the science that she loved.

Devlin, Bernadette. *The Price of My Soul.* Random House Vintage, 1969. The Northern Irishwoman elected to Parliament at age twenty tells her story with wit, passion, and narrative skill. Her purpose is less to explain herself than to reveal the "complex of economic, social, and political problems of Northern Ireland"; in fact, she does both. Her own intelligence and courage emerge throughout, and her political analysis—a socialist



Käthe Kollwitz

one that blames capitalism rather than Protestantism for Ireland's ills—never departs from the realities of people's lives.

Flynn, Elizabeth Gurley. *Rebel Girl.* International Publishing Co., 1973. Flynn's autobiography covers the first half of her rich life—1890-1936. Born into a rebellious Irish working class family, she became a teen-age militant, a labor agitator, an organizer for the International Workers of the World (Wobblies), a defender of workers' rights, and finally a Communist party leader. One gets not only a glimpse of Elizabeth Gurley Flynn's political development, but also a feeling for the major political events of the period—the Lawrence Strike, the Sacco and Vanzetti case, the depression.

Frank, Anne. *The Diary of a Young Girl.* 1952. Simon & Schuster Pocket Books, 1969. This classic is the diary of a Jewish girl hiding from the Nazis in an Amsterdam garret with her own and another family. Even under these circumstances the familiar concerns appear—the often difficult relations with her mother, the physical changes in her body, the growth of a deeply felt love. One forgets just how good this diary really is: Anne was remarkable not only in her sensitivity, her wit, her vitality, her unshakable faith in human nature; she was—and she knew it—a writer. She wanted to be more than "the women who do their work and are then forgotten"; she wanted to live after death in her writing. Needless to say, she has.

Giovanni, Nikki. *Gemini: An Extended Autobiographical Statement on My First Twenty-Five Years of Being a Black Poet.* 1971. Viking Compass, 1973. The title is a clue to the content, but does not indicate its range; the book is a series of essays, which combine autobiography with commentary on issues ranging from black literature and music to Vietnam and the case of Angela Davis. They are unified by the style and personality of the author—direct, plainspoken, full of energy, anger, and love. Unlike Chisholm, Giovanni clearly identifies with her race before her sex; her comments on black

women, white women, black men, white men are deliberately provocative. Whether or not one agrees with them, she herself emerges as a pillar of strength.

Goldman, Emma. *Living My Life.* 1931. 2 vols. Dover, 1970. This autobiography is worth reading in spite of its length. Goldman's idealism, her unyielding commitment to a radical social vision, her tireless work to realize that vision, combine with the pride and pain in her personal life to make a full, moving portrait of a woman and an era.

Hellman, Lillian. *An Unfinished Woman: A Memoir.* Bantam, 1970. Frank and deliberately colloquial, this winner of the 1970 National Book Award records the author's experiences growing up in New York and New Orleans, as a journalist in Spain during the Civil War and in the USSR during World War II, and as a playwright in New York and Hollywood. It includes an account of her ongoing love affair with Dashiell Hammett—as part of a full, active life of her own—and gives a revealing look at Dorothy Parker. Hellman comes across as plucky, unsentimental, occasionally idiosyncratic, basically whole.

Holiday, Billie. *Lady Sings the Blues.* Lancer, 1971. This unsparing autobiography recounts the jazz singer's rise to fame from a background including rape and prostitution, set against her constant struggle with narcotics. It is both powerful and painful, and occasionally triumphant.

de Jesus, Carolina Maria. *Child of the Dark: The Diary of Carolina Maria de Jesus.* Trans. David St. Clair. N.A.L. Signet, 1962. A black woman with two years of formal schooling keeps this diary of life in the favelas of Sao Paulo, Brazil. It is a frank, relentless, sometimes brutal account of slum life; its theme, the struggle for sheer physical survival against hunger and the violence of frustration and despair. It is also heroic: this woman not only survives and supports her three illegitimate children, refusing the easy

Mary McCarthy

outs of taking a man or of suicide, but writes of her experiences with remarkable determination. In spite of its grimness, the book is devoid neither of humor nor of insight. into the political conditions that allow the favelas to exist.

Jones, Mother. *The Autobiography of Mother Jones.* 1925. Charles H. Kerr, 1972. Mother Jones, a labor organizer around the turn of the century in the violent early years of the labor movement, writes in a tough, colloquial, fast-paced style about her experiences. In episode after episode, she recaptures the fervor of the workers' struggles for survival—from the coal mines of West Virginia to the copper mines of Arizona. Her organizing of and for women and children becomes the source of some of the more memorable passages. "No matter what your fight," she once told an audience of women, "don't be lady-like." The introduction and bibliography by Fred Thompson are helpful; there is also a foreword by Clarence Darrow.

Kahn, Kathy. *Hillbilly Women.* Avon, 1974. This book focuses on women who are usually left out of feminist discussions of oppression: poor and working class white women who live in the Southern Mountain region. Nineteen women tell, in their own words, their personal stories about life in these mountains: hard work, poor working conditions, and the struggle to raise a family. They help draw the relationship between poverty and sexism; and demonstrate that the lives of ordinary women are filled with courage and pride.

Kearns, Martha. *Käthe Kollwitz: Woman and Artist.* The Feminist Press, 1976. In order to create this intimate biography of the great German graphic artist, the author brings together information from many untapped sources: handwritten entries from Kollwitz's journals and material not previously translated into English. Moving in her own time from sympathy with violent revolution to pacifism, Kollwitz continues to speak today to everyone concerned with the human condition—to the simple and to the sophisticated.

McCarthy, Mary. *Memories of a Catholic Girlhood.* 1946. Harcourt Brace Jovanovich, 1972. Berkeley Medallion, 1972. In this autobiographical narrative the author recreates her childhood with a novelist's art. The accounts of life at a Catholic girls' school combine high comedy and pain, and the portraits of the other members of her family—from the tyrannous Uncle Myers to her Jewish grandmother—are consistently interesting. The book is also the portrait of an artist as a young woman. The Harcourt Brace edition contains a fine portfolio of family photographs, reinforcing the sense of social history.

MacLaine, Shirley. *"Don't Fall Off the Mountain."* Bantam, 1970. Readers of most age groups will enjoy this lively autobiography. It is more than a success story on "how-I-made-good-in-Hollywood," though the account of her self-disciplined dancing, her work in the chorus lines of New York, her "discovery," and her Hollywood experiences is interesting enough. So is the story of her unconventional but successful marriage, allowing both partners to work, grow, and sometimes live on their own. So are her travels, to Japan, to Africa, to India, to the Himalayan kingdom of Bhutan. But more: without self-aggrandizement, MacLaine emerges as a woman of determination, courage, and endless intellectual curiosity, whose longing to live wholly and freely enables her to accept the cost in occasional loneliness and frequent misunderstanding.

Mead, Margaret. *Blackberry Winter: My Earlier Years.* Simon & Schuster, 1972. In this autobiography the famous anthropologist gives a fascinating account of her life and work—the two are for her inseparable. She marries three times, and the excitement of intellectual collaboration is always a common element; she has a child at thirty-eight. Though well aware of the special problems faced by women, she herself, thanks to the role models of her mother and grandmother, never doubts that she can be at once professionally and domestically successful. The book is full of her eagerness for new knowledge and new experiences, full of her joy in the new discovery.

Han Suyin

Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971. This excellent collection contains excerpts from autobiographies, diaries, letters, and journals by ten American women of the nineteenth and early twentieth centuries. The editor chose selections to represent a wide range in geography, culture, ethnicity, socioeconomic status: from astronomer Maria Mitchell to ex-slave Susie King Taylor, from Mountain Wolf Woman to Mother Jones. The book is an impressive reminder of our heritage as modern women.

Moody, Anne. *Coming of Age in Mississippi: An Autobiography.* Dell Delta, 1968. At once simple and eloquent, this is a moving account of a black woman's experience growing up in the Deep South of the forties and fifties. It has four sections: Childhood, High School, College, and the Movement. Moody tells of her involvement in the Civil Rights movement without melodrama; her dignity and quiet courage shine through the understated prose. An important book for young and old, black and white.

Mountain Wolf Woman. *Mountain Wolf Woman, Sister of Crashing Thunder: The Autobiography of a Winnebago Indian.* Ed. Nancy Lurie. 1961. University of Michigan Press, 1966. Both anthropology and literature, this is the autobiography of a Winnebago Indian woman whose life spanned seventy-five years. Simply told and compelling, it covers her childhood in Wisconsin, an abortive first marriage to a man she had never before seen, her subsequent pragmatic marriage to "Bad Soldier," her experiences with peyote. The total absence of romanticism from her story is an important lesson in cultural relativism.

Nathan, Dorothy. *Women of Courage.* Random House Windward, 1964. This book contains simplified biographies of five American women: Susan B. Anthony, Jane Addams, Mary McLeod Bethune, Amelia Earhart, and Margaret Mead. The illustrations are annoyingly childish, but the book is useful for weak readers.

Oakley, Mary Ann B. *Elizabeth Cady Stanton.* The Feminist Press, 1972. This biography recounts the life of the famous nineteenth-century suffragist, whose memorable courage and determination will appeal to readers from junior high on up. It is a witty, accurate, and eminently readable account of the life and spirit of the foremother of American feminism. Here, too, is a lively exposition of the proceedings at Seneca Falls, and of the historic friendship between Elizabeth Cady Stanton and Susan B. Anthony.

Petry, Ann. *Harriet Tubman: Conductor on the Underground Railroad.* Simon & Schuster Washington Square Press, 1955. Simply and succinctly this biography tells the heroic tale of a woman who conducted black people from slavery to freedom on the underground railroad in Civil War days. This important story is an excellent supplement to standard classroom texts.

Randall, Margaret. *Part of the Solution: Portrait of a Revolutionary.* 1968. New Directions, 1973. The author is a poet, editor, and translator now living in Cuba. In letters, poems, autobiography, and translations from Spanish, she expresses her revolutionary commitment, often in a style that is deeply personal rather than public. Some of the best passages are her accounts of day-to-day life in Cuba. The book also contains an interesting if rhetorical introductory sketch by her companion Robert Cohen.

Robinson, Pat, ed. *Lessons from the Damned.* Times Change Press, 1973. A collection of short writings: autobiographical statements, group journals, essays, which chronicle the search for social and political identity of young, lower-middle class black women living in the housing projects of Rochester, New York. Although rhetorically influenced by the black movement of the late sixties, this collection contains some of the most direct, honest, and poignant expressions of black teen-age women in print and raises issues of sex-role socialization in the black community as seen from the inside.

Harriet Tubman

Ross, Pat, ed. *Young and Female.* Random House Vintage, 1972. This collection contains excerpts from the autobiographies of eight American women, and focuses on turning points in their lives. The women are all achievers, but in widely different fields: Shirley MacLaine, actress; Shirley Chisholm, politician; Dorothy Day, journalist; Emily Hahn, engineer; Althea Gibson, tennis champ; Edna Ferber, writer; Margaret Sanger, crusader for birth control; and Margaret Bourke-White, photographer. The large print and brevity of selections make this a particularly useful book for less facile readers.

Senesh, Hannah. *Her Life and Diary.* 1966. Trans. Marta Cohn. Schocken, 1973. This book includes the diary, letters, and some of the poetry of a young Jewish woman who was born and raised in Hungary, moved as a Zionist to Palestine during the early days of World War II, and was executed by the Nazis when she was twenty-three, after she had parachuted back into central Europe on a secret mission to rescue Jews trapped there. Her diary begins when she is thirteen, and is a record of intellectual growth and spiritual and emotional quest. A woman of brilliance, integrity, and courage, she longed for meaningful work and wrestled with a sense of isolation. Her relationship with her mother, who shared some of her last days in prison, combines guilt and deep love. Essays by her mother and others who knew her are also included.

Suyin, Han. *The Crippled Tree.* 1965. Bantam, 1972. *A Mortal Flower.* 1965. Bantam, 1972. *Birdless Summer.* 1968. Bantam, 1972. These three volumes are at once history and autobiography; for, as the author begins, "We are all products of our time, vulnerable to history. . . . The tree is known by its roots. I had to go back to the roots." The result is a sweeping portrayal of Chinese history in the twentieth century, more comprehensive and comprehensible than most history books, intersected by the personal experience of the narrator, a Eurasian, now a doctor and a novelist. Her courage, strength, idealism,

and fine intelligence inform every page of her narrative. High school students will probably prefer the second volume, an account of her adolescence.

Van Voris, Jacqueline. *Constance de Markievicz.* The Feminist Press, 1972. This biography tells of an Irish woman, born an aristocrat, who dedicated her life to the struggle for Ireland's independence during the early part of the twentieth century.

Woolf, Virginia. *A Room of One's Own.* Harcourt, Brace & World, 1957. Woolf explores with subtle brilliance the reasons why women have not produced so much great literature as men. Some readers will find her argument in its entirety too leisurely and arcane, but all will relish the hypothetical case of Shakespeare's sister.

3

Drama

Myrna Lamb

Lillian Hellman

Griffin, Susan. *Voices.* The Feminist Press, 1976. Limited edition. Five women of different generations and circumstances open their hearts and lives to each other and to an audience—in the powerful language of a young and gifted West Coast poet. With an introductory essay by Adrienne Rich, this book makes an important contribution to American literature.

Hansberry Lorraine. *A Raisin in the Sun.* N.A.L. Signet, 1966. Now a classic of contemporary drama, this play tells the story of a black family in which two strong women, mother and daughter, figure prominently, though the son's moral dilemma provides the central conflict.

Hansberry, Lorraine. *To Be Young, Gifted, and Black: Lorraine Hansberry in Her Own Words.* Adapted by Robert Nemiroff. N.A.L. Signet, 1969. This book is an amplification of the dramatic work of the same name, first presented in 1969 at the Cherry Lane Theater. It consists of excerpts from Lorraine Hansberry's plays, letters, taped interviews, and speeches, carefully structured by Robert Nemiroff, her husband, after her death at thirty-four. As he says, it is at once biography and autobiography, fact and fiction, creation and re-creation. It presents the image of a woman both tough and compassionate, a black woman deeply committed to radical social change, a creative artist struggling to shape her vision into words, a human being who believed, without a trace of sentimentality, in the power and beauty of the human spirit and the capacity and responsibility of the human race to control its own destiny.

Lamb, Myrna. *The Mod Donna and Scyklon Z: Plays of Women's Liberation.* Pathfinder Press, 1971. This is a collection of angry plays about male-female relationships in modern America, the oppression of women by men, and the struggles of women to liberate themselves. The *Mod Donna*, a "space age musical with a break for commercials," was staged by the New York Shakespeare Festival Theater. Its theme is wife-swapping, and it is

perhaps less appropriate for high school students than some of the other plays in the book, especially *"But What Have You Done for Me Lately?"* a shrill, talky, but funny piece about a man who becomes pregnant. It raises the issue of abortion and the right of women to control their own bodies. (It and other plays from *Scyklon Z* are frequently anthologized; two appear in Vivian Gornick and Barbara Moran, *Woman in Sexist Society.)*

Sullivan, Victoria and James Hatch, eds. *Plays by and about Women.* Random House Vintage, 1973. This much-needed collection contains eight plays by women dramatists and focuses on female characters; plays include Lillian Hellman's *The Children's Hour,* Doris Lessing's *Play with a Tiger,* Megan Terry's *Calm Down Mother,* and Alice Childress's *Wine in the Wilderness.* The short introduction is sensible and informative. Not all the plays contain positive views of women, but all enrich our knowledge of an obscured tradition of women playwrights.

Terry, Megan. *Viet Rock, Comings and Goings, Keep Tightly Closed in a Cool Dry Place, and The Gloaming, Oh My Darling. Four Plays.* Simon & Schuster, 1966. *Viet Rock* is the best known of these plays, but *The Gloaming* focuses on women, specifically aging women in a nursing home. About this playlet Terry says accurately, "The backbone . . . is the embrace of life, no matter how little of it is left."

4

Novels

Willa Cather

25

Charlotte Bronte

Alcott, Louisa May. *Little Women.* Available in many versions, this famous classic is still readable and enlightening—about women's lives during wartime, about sibling and mother-daughter relationships, about the trials of female nonconformity. A bit sentimental for modern tastes, but a must-read.

Arnow, Harriette. *The Dollmaker.* 1954. Avon, 1972. This powerful novel tells the story of Gertie Nevels, an Appalachian farm woman, and her heroic, doomed efforts to prevent the slow disintegration of her family after they have moved to Detroit. This is an unsparing document of working class life in the urban slums of American cities. The novel's grimness is alleviated by Gertie Nevel's quiet strength, and by her fidelity, until the conclusion, to her own vision of what life should be, symbolized by her wood-carving. The book is quite long, but sections, especially the first chapter, stand well on their own.

Austen, Jane. *Pride and Prejudice.* 1813. N.A.L. Signet, 1964. *Emma.* 1816. N.A.L. Signet, 1964. *Northanger Abbey.* 1818. N.A.L. Signet, 1964. *Persuasion.* 1818. N.A.L. Signet, 1964. Each of these classics presents intelligent heroines who grow and learn in the course of the novels--Emma perhaps most of all. Each sheds light on the economics and psychology of the nineteenth-century mating game, when a suitable marriage was the only option for young middle class women and a loving marriage was reserved for the lucky few.

Brontë, Charlotte. *Jane Eyre.* 1847. Houghton Mifflin, 1959. Brontë's classic still makes for interesting and often moving reading; Jane as a child and as a young woman is quietly nonconformist. The passages where she asserts the fundamental need of women as well as men to live, to experience, to act, and where she insists on her own freedom and independence as a human being, linger in the mind to counteract the overly romanticized relationship with the Byronic Rochester.

Brown, Rita Mae. *Rubyfruit Jungle.* Daughters, Inc., 1973. This is a novel about growing up female, working class, and lesbian in America. It is very angry, and very funny. Its frank sexuality and language will disturb some readers, but for sophisticated young readers, especially in classes considering such questions, it will be fast, provocative reading. The conclusion is particularly fine: Molly, against all odds, succeeds in her fierce determination to become a film maker, by returning to the "mother" who has rejected her and recording her on film as she sits, and rocks, and talks about her life. It is a statement of Brown's aesthetic and moral values.

Burch, Pat. *Early Losses.* Daughters, Inc., 1973. This simple readable novel depicts sympathetically the development of its central character, Freda, from a fat, listless, dependent adolescent to a bright, determined, not at all stereotypical college student. Her relationship with her mother—herself overweight, lazy, inadequate, but determinedly goodnatured and genuinely loving—is handled well. The losses include weight, religious faith, virginity, a boyfriend, and naiveté.

Cather, Willa. *My Antonia.* 1918. Houghton Mifflin, 1961. Told from the point of view of a young man, this novel lovingly records the life of the settlers of Nebraska around the turn of the century. It focuses on Antonia Shimerda, daughter of Bohemian immigrants, admiring her eagerness, her gaiety, her physical endurance, both in the fields and, in the end, as a breeder of children. There is an interesting section called "The Hired Girls," describing the life of the women who come from the farms to the small towns as domestics. The tone is deliberately nostalgic, the picture to an extent romanticized; still, well worth reading.

Childress, Alice. *A Hero Ain't Nothin' but a Sandwich.* Avon, 1973. A deceptively easy-to-read novel about a black teen-age youth growing up in Harlem, and strung out on drugs. As the title indicates, the stance of the book is iconoclastic, emphasizing the need for

George Eliot

brutal honesty and uncompromising self-appraisal as prerequisites for survival and growth. Funny and angry and sad by turns, the narrative adopts the multiple voices of all the concerned people—mother, school personnel, friends—trying to understand and affect the young man's habits and consciousness. This is a useful book to read because it demonstrates how one strong black woman, Alice Childress, sees into the hearts of others very different from herself.

Chopin, Kate. *The Awakening.* 1899. Capricorn, 1964. Avon, 1972. *The Awakening and Other Stories.* Ed. Lewis Leary. Holt, Rinehart and Winston, 1970. *The Storm and Other Stories* (including *The Awakening*). Ed. Per Seyersted. The Feminist Press, 1974. This novel tells of a twenty-seven-year-old woman's gradual awakening to her own selfhood, after she has married a businessman, borne two children, and led a properly conventional life in turn-of-the-century French Creole society. She is willing to give everything for her family—except herself. The original censure of this book for its forthright portrayal of female sexuality and a woman's independence of spirit almost ended Chopin's public creative life; her work has only recently been reprinted. The novel is historically important, short, and consistently readable.

Davis, Rebecca Harding. *Life in the Iron Mills.* 1861. The Feminist Press, 1972. This short novel is one of the few early pieces of American fiction that acknowledges the dignity and intelligence of working people. Although the main character is a nineteen-year-old man, the story is as much about its author, a writer forgotten by scholars of American literature and overshadowed by her famous son, Richard. Tillie Olsen's afterword on Davis's life and writing is a moving analysis of the status of women writers in the United States and elsewhere.

Eliot, George. *The Mill on the Floss.* 1860. Airmont, 1964. This classic recounts the childhood, adolescence, and young womanhood of Maggie Tulliver. Sensitive, intelligent,

capable of deep love, her very virtues create problems for her because she is a woman. Long before the term "socialization" entered the language, Eliot understood its dynamic, and she used her insight in depicting the relationship between Maggie and her more stolid, less generous brother. A far more interesting novel than the usual *Silas Marner.*

Gaines, Ernest J. *The Autobiography of Miss Jane Pitman.* Bantam, 1971. This novel purports to be the autobiography of a hundred-year-old black woman as told to a young black sociologist. It tells of her escape as a young girl from slavery, her long trek northward, her marriage, her eventual "conversion" to Christianity—events not recorded in the history books. Gaines makes Miss Jane so real, so alive, that many readers have accepted it as genuine autobiography. In any case, it is as much history as fiction.

Glasgow, Ellen. *Barren Ground.* 1925. Hill and Wang, 1957. Glasgow believed this novel to be the best of her works; it became for her a "vehicle of liberation." It is the story of a Southern woman who loses her first and only love to another woman, and who proceeds to make a life for herself by building her parents' small farm into a large dairy farm. She learns that there is something in life besides love—dedication, endurance, productivity.

Green, Hannah. *I Never Promised You a Rose Garden.* 1964. N.A.L. Signet, 1971. A moving, beautifully written autobiographical novel about a sixteen-year-old's retreat into an imaginary world so compelling that we understand her reluctance to abandon it. In her struggle to regain sanity she is assisted by a brilliant and sympathetic female psychiatrist. The book offers insights on the pressures of sex-role socialization.

Hurston, Zora Neale. *Their Eyes Were Watching God.* 1937. Fawcett Premier, 1965. This novel by a black writer and anthropologist is set in the back country of western Florida in the twenties. It is told mostly in the vivid dialect of Janie, the protagonist—

Doris Lessing

whose guts, integrity, humor, and wisdom see her through her first two marriages. Her third, to a man twelve years younger, is a union of love. In spite of its romanticism (love makes it all worthwhile), the book provides insight about women's roles, and about one black woman's life in a specific social context. It is fast, enjoyable reading.

Kelley, Edith Summers. *Weeds.* 1923. Southern Illinois University Press, 1972. The story of Judith Pippinger Blackford, a woman who lives in rural Kentucky in the early twentieth century, follows her life from childhood through the birth of her own children. Continual childbearing and rearing keeps Judy away from the land and animals, and she increasingly loses any sense of freedom that she may have had. The reader becomes aware, however, that Judy is a woman who is unwilling to compromise her own nature. The novel is also an excellent account of the hardships of rural life, the oppression of tenant farming, and women's role in that segment of our society.

Kellogg, Marjorie. *Tell Me That You Love Me, Junie Moon.* Popular Library, 1968. The characters in this novel sound like fugitives from a cruelty joke: a homosexual paraplegic, a man dying spasmodically of a progressive neurological disorder, a woman horribly disfigured by acid. But the novel is never tasteless; rather, it is a moving account of how the three "freaks" make a life for themselves. Junie is a strong, believable character; both the circumstances of her maiming (by a man she's been dating) and her attempts to cope with the results provide insights on a woman's role in today's world.

Lessing, Doris. *Martha Quest.* 1952. N.A.L. Plume, 1970. This is the first of a series of five novels that make up the *Children of Violence* series (the others are *A Proper Marriage, A Ripple from the Storm,* and *Landlocked,* all from Plume, and *The Four-Gated City,* from Bantam). Lessing is one of the most significant writers of the modern era, and here she documents with characteristic irony the stormy adolescence of her protagonist, from fifteen until her marriage four years later. Martha rebels against the hypocrisy of the

adult world, particularly as personified by her mother; rejects the racist, colonialist attitudes of her British South African class, while preserving a deep feeling for the land; repudiates the traditional female role, while driven against her will to embrace it. Not an easy work, but an important one.

Lewis, Janet. *The Wife of Martin Guerre.* 1941. Swallow, 1959. This historical novel is set in sixteenth-century France. The heroine is Bertrande de Rols, married at age eleven to Martin Guerre as a matter of family policy. She learns to love her husband, a cold young man, and to respect the traditions of his household. But one day Martin disappears, and she misses him for seven years. Then he returns, improved by experience—but is it really he, or a look-alike impostor? Bertrande comes to believe the latter, and her moral (and finally legal) dilemma forms the substance of the book: does she continue to live with an impostor, albeit a nice one, or does she denounce him, causing his execution and leaving herself and her children alone once more? Modern readers may disagree with her decision, but her strength of character is formidable.

Markandaya, Kamala. *Nectar in a Sieve.* N.A.L. Signet, 1954. By a Brahman woman of South India, this beautifully written novel tells the story of a peasant woman in a primitive Indian village. Her virtues are those of endurance, faith, and love in the face of drought, poverty, near starvation, and the encroachments of a more "civilized" lifestyle, leading to the loss of three of her sons. The marital relationship is one of the few happy ones in modern literature by women, and the mother-daughter interaction is deeply moving. One has some reservations about recommending the "earth mother" image as role model—it is too easy for young women to romanticize. Still, it is a preferable alternative to Barbie.

Marshall, Paule. *Brown Girl, Brownstones.* 1959. Avon, 1970. The central figure of this novel, set in Brooklyn in the forties, is a Barbadian-American adolescent. Her com-

Agnes Smedley

ing of age involves a battle of wills with her strong-minded and embittered mother, her love for and loss of her charming but irresponsible father, and the gradual, hard-won growth of her own self-control and self-respect. Marshall offers a fully-realized social world, which, like Selina herself, is in a state of transition: from a fairly pleasant neighborhood of well-kept brownstones to the Bedford-Stuyvesant area as we know it today.

McCullers, Carson. *The Heart is a Lonely Hunter.* 1940. Bantam, 1953. A broader social world than that in *The Member of the Wedding,* though set in a similar small Southern town, provides the context in which the intense young girl, Mick Kelly, searches for love and beauty: partly, but not entirely, in vain.

McCullers, Carson. *The Member of the Wedding.* 1946. Bantam Pathfinder, 1966. This short novel tells the story of Frankie Adams, alias F. Jasmine, alias Frances, a sensitive twelve-year-old trying to grow up in a quiet Southern town. Imaginative and rebellious, Frankie longs to belong, to be a "member," but is filled with a spirit of opposition. She hovers painfully on the borderline between childhood and adulthood. By thirteen she is on her way to becoming a "young lady," but the reader may prefer the knife-throwing, bunion-sawing "tomboy."

Plath, Sylvia. *The Bell Jar.* Bantam, 1972. A contemporary classic, this brilliant novel focuses on one year in the life of Esther Greenwood, a bright student at one of the better New England women's colleges. Plath draws on her own experiences as Smith student, guest editor on *Mademoiselle's* College Board, and victim of a nervous breakdown for the major events of the book. She provides insights into the pressures of sex-role socialization on a talented young woman. The tone ranges from painfully funny to simply painful. Esther is one of those heroines with whom young American women seem most readily to identify.

Sayers, Dorothy L. *Gaudy Night.* 1936. Avon, 1968. This is one of Sayers's classic detective novels. Usually they feature Lord Peter Wimsey, but this one centers on Harriet Vane, former Oxford scholar and now mystery novelist, called upon to explain a series of bizarre and threatening events at a woman's college of the University of Oxford. The book is unredeemably British upper class in its language and its values, but it shows a variety of women, with assorted strengths and weaknesses, and assorted marital statuses, acting as professional scholars and administrators. Harriet's own conflicts arise from her wish not to sacrifice her proud independence to her love and respect for Lord Peter, a most persistent and attractive suitor. All very romantic, but an engaging and frequently thoughtful look at the "liberated" woman of the thirties.

Shulman, Alix Kates. *Memoirs of an Ex-Prom Queen.* 1969. Bantam, 1973. Written out of a contemporary feminist consciousness, this novel details the adolescence, young womanhood, and wifehood of its modern protagonist. It is often angry, often hilariously funny, often all-too-familiar. While directly "relevant," it is not particularly good as literature, and its tendency to dwell on sex may disqualify it for some high school classes. But it is undoubtedly one of those books that high school readers will get to sooner or later on their own.

Smedley, Agnes. *Daughter of Earth.* 1943. The Feminist Press, 1973. This powerful autobiographical novel tells of the early life of a woman born to a poor family with a footloose father in the American Southwest around the turn of the century. Her bitter struggle for work, for knowledge, for survival with dignity, for selfhood as an independent woman, make for reading at times almost painful in its intensity. But her growing social consciousness provides a context for her personal trials, and her work becomes part of the struggles of all the dispossessed. Paul Lauter's afterword tells us of Smedley's later life in China, where, along with less dramatic work, she marched with the Red Army.

Virginia Woolf

Smedley is an important historical figure; high school students should have no difficulty with her straightforward prose.

Smith, Betty. *A Tree Grows in Brooklyn.* 1947. Harper & Row, 1968. This novel still speaks to the experiences of growing up female, in this case in urban, working-class Brooklyn.

Spark, Muriel. *The Prime of Miss Jean Brodie.* Dell, 1961. This short novel explores the relationship between an unconventional school teacher in Scotland and six of her female students who form "the Brodie set." A key theme is the emergent sexuality of the Brodie girls, one of whom betrays her mentor.

Walker, Margaret. *Jubilee.* Bantam, 1966. The life of Virie, born a slave on a Georgia plantation, is the focus of this Civil War novel. She is a Dilcey-esque character whose primary virtues are endurance, patience, quiet strength. The book documents the same historic events we all know from *Gone with the Wind,* but the perspective, of course, is utterly different, a reminder that what the wind has taken is not glamor but a system of brutal exploitation. The events of Reconstruction are perhaps most interesting of all, because less familiar: the struggles of freed slaves to create a life for themselves in an unremittingly hostile world.

Walker, Mildred. *Winter Wheat.* Harcourt, Brace & World, 1944. This luminous novel, set in the ranching country of northern Montana, is written simply, yet eloquently. Its heroine is a young woman whose quiet strength of character is presented as only natural; with no trace of either the tomboy or the Pollyanna, she can thresh a field of wheat, drive a truck through sludge, write "A" compositions for freshman English, and give up college without fanfare to teach in a rural one-room schoolhouse. The book probes with great insight her fluctuating attitudes toward her parents, themselves well-developed char-

acters, especially her solid, strong-minded Russian mother. Without sentimentality, it confronts death, the loss of love, the difficulty of human relationship, the disappointment of expectation. Yet finally it is an affirmation, won through pain but never self-pity; the winter wheat, product of the harsh and bountiful land, becomes its central symbol.

Wharton, Edith. *The House of Mirth.* 1905. Charles Scribner's Sons, 1933. Set in the glittering blueblood world of turn-of-the-century New York, this novel is a fascinating and disturbing lesson in sexual economics. It tells the story of Lily Bart, who cannot quite bring herself to exchange her beauty and social grace for a financially secure position as the wife of a wealthy and proper male. She maintains her integrity but not the appearance of propriety on which her desirability in the marriage market depends.

Woolf, Virginia. *Orlando.* 1928. N.A.L. Signet, 1960. This picaresque fantasy moves in time from Elizabethan to Edwardian England, and in space from the British Isles to Constantinople and back. The events of each era are seen through the eyes of Orlando—who has a unique perspective, having been male until age thirty and female, more or less, after that. The transformation from swashbuckling youth of the Renaissance to crinolined Victorian damsel suggests a great deal about the increasingly limited role of women, and the increasingly defined sex roles of both men and women. Orlando is an appealing figure—an aristocrat, a thinker, a lover of nature, a romantic, a writer; Woolf seems to be saying that if it were not for convention, these qualities would set equally well on both male and female. The book is not easy reading, however, and may be too "talky" for less sophisticated readers.

5

Short Stories

Eudora Welty

Charlotte Perkins Gilman

Aidoo, Ama Ata. *No Sweetness Here.* 1969. Doubleday Anchor, 1972. This collection contains eleven short stories set in modern Ghana, where the author was born and educated, and where she now teaches and writes. Women are central characters in most of the stories. Usually they appear as victims, either of traditional tribal customs which clearly define and delimit their roles, or of urban life in the new Africa, which allows them the appearance of greater sexual and economic freedom through the reality of prostitution. In "Everything Counts," "The Message," and "The Late Bud," this painful conflict between new and old persists, but the women manage somehow to transcend it.

Angus, Douglas, and Sylvia Angus, eds. *Contemporary American Short Stories.* Fawcett, 1967. This anthology has an unusual number of good stories by and about women. Sympathetic portrayals include Eudora Welty's funny tale of a plucky adolescent, "Why I Live at the P.O."; Jack Ludwig's sensitive "A Woman of Her Age" and Tillie Olsen's classic "Tell Me a Riddle," both stories of strong older women; Dorothy Canfield's "Sex Education"; and Katherine Anne Porter's "Holiday." Flannery O'Connor's "Greenleaf" and Mary McCarthy's "Cruel and Barbarous Treatment" present strong but unattractive female characters with the ironic skill characteristic of both writers.

Cahill, Susan, ed. *Women and Fiction: Short Stories by and about Women.* New American Library, 1975. A rich collection of twenty-six stories by an international group of women writers, two-thirds of whom are living, most of whom are known to us. Brought together this way, we see Virginia Woolf beside Eudora Welty and Tillie Olsen; Katherine Anne Porter beside Colette and Alice Walker. Themes are purposefully juxtaposed—pointedly for the classroom and implicitly for the general reader.

Edwards, Lee R., and Arlyn Diamond, eds. *American Voices, American Women.* Avon, 1973. Here are short stories and excerpts from novels by Harriet Prescott Spofford, Elizabeth Stuart Phelps, Mary Wilkins Freeman, Kate Chopin, Mary Austin, Dorothy

Canfield Fisher, Susan Glaspell, and Jessie Redmon Fauset, with a thoughtful introduction by the editors. This collection of early twentieth-century writings suggests the range and variety of women's lives and women's writing, though the excerpts are too often frustratingly incomplete. Most of the stories focus on heroines whose talent or strength or sense of integrity places them in conflict with the traditional feminine role; the treatment of this theme ranges from the comic to the tragic.

Freeman, Mary E. Wilkins. *The Revolt of Mother.* The Feminist Press, 1975. In the last decade of the nineteenth century, Mary Wilkins Freeman wrote about the bitter struggles of women living on the edge of poverty in rural New England. Michele Clark's afterword depicts this world as one "in which women work together, feed, clothe, fight with, and love and comfort each other as they do so often in real life—as they are so seldom seen doing in fiction."

Gilman, Charlotte Perkins. *The Yellow Wallpaper.* 1899. The Feminist Press, 1973. A frightening short story about an upper-class nineteenth-century woman's descent into madness, told in the first person. The dramatic irony is overwhelming, because the reader sees, as the speaker does not, that she is really driven mad by the "protective" limitations imposed by her patriarchal environment. Gilman was a leading nineteenth-century feminist; Elaine Hedges's afterword provides a useful background on her life and work.

Jackson, Shirley. *The Magic of Shirley Jackson.* Farrar, Straus & Giroux Sunburst, 1966. The famous story "The Lottery" is included, but Jackson's range is far wider than that. Some of the more interesting stories focus on "the Demon Lover" and the lives of those women with whom this elusive young man comes in contact.

Katz, Naomi, and Nancy Milton, eds. *Fragment from a Lost Diary and Other Stories.* Beacon Press, 1975. Twenty powerful stories are thematically organized to catch the

Flannery O'Connor

changing lives of women, chiefly in Asia (eleven stories) and Africa (seven stories). Unfortunately, only two stories by the Cuban Dora Alonso represent Latin America. Lives are bound not only to marriage, family custom, and poverty, but to struggles for freedom in resistance movements above and below ground.

Oates, Joyce Carol. *The Wheel of Love, and Other Stories.* Fawcett Crest, 1972. Oates is a prolific and gifted writer of fiction. Of all her works, perhaps this collection of short stories would be most useful in high school English classes. All of them explore the complexities of modern love, and most, like so much of Oates's work, are disturbing, ambiguous, so that a conclusion may suggest either a triumph or a failure. But several—"How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again," "Four Summers," "Demons," "The Heavy Sorrow of the Body," and "An Interior Monologue"—present women protagonists who are at least on the threshold of strength and fulfillment.

O'Connor, Flannery. *The Complete Stories.* Farrar, Straus & Giroux Sunburst, 1971. There are few admirable female characters in these stories, for O'Connor writes most often of the grotesque, the perverse, the frightening and violent side of human nature. But as a writer she herself is heroic—unsparing, economical, adept with dialogue and image, never less than powerful.

Olsen, Tillie. *Tell Me a Riddle.* Dell Delta, 1960. Olsen is one of the best modern writers. Her stories are compassionate and profound, combining a feel for the complexities of human relationship with a consciousness of the economic conditions that shape and sometimes limit lives. This book contains four of her stories; three—"I Stand Here Ironing," "O Yes," and "Tell Me a Riddle"—focus on the experiences of women and children, mothers and daughters. Her strong and realistic characters live in the mind long after the book is closed.

Porter, Katherine Anne. *The Old Order: Stories of the South.* 1930. Harcourt, Brace & World, 1958. This is a collection of Porter stories from *Flowering Judas, Pale Horse, Pale Rider,* and *The Leaning Tower.* It contains the novella, "Old Mortality," one of the works featuring Porter's semi-autobiographical Miranda. This beautifully written piece begins when Miranda is eight and ends when she is eighteen. It explores the romantic legends upon which she is nurtured, revealing the gradual process of disillusionment as she becomes determined, an abortive marriage notwithstanding, to find "my own people, my own place" and the truth, at least, about herself. There is a rather stereotyped portrayal of an ugly, embittered feminist, Cousin Eva, but the portrayal is sympathetic and Miranda learns something from Eva's strength. The collection also includes "The Grave," a classic story of adolescence, and "The Jilting of Granny Weatherall," about an old woman's dying.

Schneiderman, Beth Kline, ed. *By and about Women: An Anthology of Short Fiction.* Harcourt Brace Jovanovich, 1973. This anthology contains a number of excellent stories by twentieth-century women writers, arranged according to the stages of a woman's life. Many of the selections are too sophisticated for the average high school student, but those in the first section (Dorothy Parker's "The Waltz," an excerpt from Gwendolyn Brook's *Maud Martha,* Elizabeth Taylor's "Girl Reading," Carson McCuller's "Wunderkind," and Jessamyn West's "The Child's Day"—an early version of the first chapter in *Cress Delahanty*) all write simply of intelligent young female protagonists. Also recommended: the stories of older women by Katherine Anne Porter, Shirley Jackson, and Eudora Welty; the ghost story of Elizabeth Bowen; and Mary Vroman's "See How They Run," a sentimental but appealing tale of a black teacher and her students.

Stafford, Jean. *The Collected Stories of Jean Stafford.* Farrar, Straus & Giroux Sunburst, 1969. Stafford is throughout a superb craftswoman. Women are the central figures in

Jean Stafford

most of her stories, in a variety of roles and situations. Two especially fine stories are "The Interior Castle," concerning a young woman's confrontation with mutilation and pain after a car accident, and "The Liberation," about a woman who finally escapes from her repressive relatives.

Walker, Alice. *In Love and Trouble.* Harcourt Brace Jovanovich Harvest, 1973. This collection of stories by Alice Walker explores the psychological and generational complexity of Southern black women's lives. Each story is a puzzle to be completed; each woman contains a mysterious core that the world at large can only glimpse. Both as an adventure into the possibilities of literary style and as a plunge into the dense cultural heritage shaping black female identity, *In Love and Trouble* ranks with Jean Toomer's *Cane* as a book of singular insight and depth.

Washington, Mary Helen, ed. *Black-Eyed Susans.* Doubleday Anchor, 1975. This new collection of stories written by and about black women is notable both for the excellence of the individual selections and for the editor's careful preface and critical remarks. It is a wonderful introductory volume for students because it combines some of the best writing to have been produced by black women with a sensitive, historical appraisal of the social forces that fostered their creativity.

Welty, Eudora. *Thirteen Stories.* Harcourt Brace & World, 1965. This selection of Welty's stories, set in Mississippi, ranges from the humor of "Why I Live at the P.O." to the pathos of "A Worn Path," the former a tale in dialect narrated by a determined teenager at odds with the rest of her family, the latter an episode in the life of an ancient black woman.

Women: Feminist Stories by Nine New Authors. Eakins, 1972. This anthology contains one story by each of nine authors: Margaret Lamb, Elizabeth Fisher, Mary Rouse, Irini

Nova, Mariette Ollier, May Swenson, Sylvia Berkman, Helen Neville, Mildred Barker, and Susan Griffin. Most of the stories were originally published in *Aphra*. The strength of the collection is the unusual ethnic and economic diversity of its characters and locales—the plucky old woman on welfare and the sick black prostitute of the urban slum, the dreamy young British kitchen maid, the Jewish housewife, the pair of Italian spinsters. There is a portfolio of photographs on Gypsies by Margaret Ollier. Many of the stories deal with women's defeats, but at least three (those by Swenson, Berkman, and Neville) involve moments of perception and delight that amount to triumphs over circumstance.

6

Poetry

Nikki Giovanni

Elizabeth Barrett Browning

Atwood, Margaret. *Power Politics.* Harper & Row, 1971. Atwood, a Canadian poet and novelist, writes with a keen awareness of the ironies love holds for contemporary women. This book is a cycle of poems about a relationship; its tone ranges from bitterness to near-tenderness. Her imagery is merciless, sharp-edged, sometimes cruel, but never sensational. Her economy is impressive.

Berkinow, Louise, ed. *The World Split Open: Four Centuries of Women Poets in England and America, 1552-1950.* Random House Vintage, 1974. Attempting "to uncover a lost tradition," this anthology of more than sixty poets is the most inclusive thus far produced. We may be surprised to discover familiar names (beyond Dickinson, Rossetti, and Browning): Queen Elizabeth, Mary Taylor Coleridge, Sylvia Pankhurst, Charlotte Perkins Gilman. But it is those we have not heard of who will astound us: Katherine Philips, Alice Meynell, Adelaide Crapsey, Genevieve Taggard. The collection is enriched by its broad conception of poetry and, thus, the inclusion of poems written by suffragists in Holloway Prison; blues written by "Ma" Rainey, Bessie Smith and others; and songs written by "worker-poets" in the mills and mines of the United States. The volume's usefulness is enhanced by a readable and reliable introduction and by headnotes to each selection.

Brooks, Gwendolyn. *Selected Poems.* Harper & Row, 1963. Gwendolyn Brooks is undoubtedly the foremost black poet in the United States. Her vision is complex; her style is one of the most varied of any modern poet; her commitment is to truth. In *Selected Poems,* she is piercing, direct, speaking in many clear voices of the pain and beauty and hunger in women's situation, whatever their stage of life, whether in relation to each other, to men, or in solitude.

Chester, Laura, and Sharon Barba, eds. *Rising Tides: 20th Century American Women Poets.* Simon & Schuster Pocket Books, 1973. This anthology contains a wide selection

of works by women poets, ranging from Gertrude Stein, Amy Lowell, and Edna St. Vincent Millay to more recent poets like Sonia Sanchez, Marge Piercy, and Erica Jong. The editors have deliberately selected poems which reflect a feminine consciousness, "which speak with a woman's voice, through a woman's perceptions, about a woman's experiences." There is a short biography and a picture of each poet.

Dickinson, Emily. *Selected Poems and Letters.* Ed. Robert N. Linscott. Doubleday Anchor, 1959. This edition of Dickinson's work is especially useful in that it contains a wide selection of the poems, more than a sampling of the letters, interesting in their own right, and an abridged version of Thomas Higginson's *Atlantic* essay. The introduction is brief and innocuous. Dickinson's compressed poems fuse emotion and control.

Evans, Mari. *I Am a Black Woman.* William Morrow, 1970. The first part of this collection includes mainly love poems; the second, poems of the black revolution. The title poem proudly asserts the power and beauty of black womanhood.

Giovanni, Nikki. *Black Feeling, Black Talk, Black Judgment.* 1968. William Morrow, 1970. Giovanni speaks from a black revolutionary consciousness rather than from a feminist one, though "Woman-poem" and "Dreams" combine the two. Her tone is often angry, her language often abrasive; and the occasional anti-Semitic, anti-homosexual imagery will offend some readers. But she has an impressive command over the rhythms of language, and her vitality and strength surge through every line.

Howe, Florence, and Ellen Bass, eds. *No More Masks! An Anthology of Poems by Women.* Doubleday Anchor, 1973. This collection, including works by close to ninety American women poets of the twentieth century, is the most extensive anthology of its kind. It is divided chronologically into three parts, and includes many poems which have not been published elsewhere. Howe's introduction is a useful overview, never superficial, of stylistic and thematic trends in this body of work.

Sappho

Iverson, Lucille and Kathryn Ruby, eds. *We Become New: Poems by Contemporary American Women.* Bantam, 1975. An anthology of forty-three contemporary poets, this one is frankly feminist in its orientation. The editors chose poems that define "those themes at the core or root of the new and vital image of women emerging from our present women's movement." They do not label those "themes" but discuss some of them in two brief, useful introductions. The anthology makes its point, further, by arranging its poems neither chronologically nor its poets alphabetically. Instead, older and/or well-known poets appear alongside the young or rarely published. The effect: you concentrate on the poem—and you are not disappointed.

Levertov, Denise. *Relearning the Alphabet.* New Directions, 1970. Levertov's poetry is rich, complex, technically accomplished, lyrically precise. In this volume she moves beyond the subjective to a larger social commitment, voicing especially her anguish over Vietnam. "From a Notebook" is poetry, autobiography, and history, focusing on the battle for People's Park.

Morgan, Robin. *Monster.* Random House Vintage, 1973. The volume is important as this leading militant feminist's first collection of poetry. Many of the poems are turgid and shrill, and Morgan's espousal of lesbianism will upset some readers, but a few of the poems—especially in the last section—voice "this pain called feminist consciousness" with both intensity and control. Certainly Morgan is one of the more articulate spokeswomen for matriarchal feminism.

Piercy, Marge. *Hard Loving.* Wesleyan University Press, 1969. The dedication reads "from the Movement; for the Movement," and Piercy's poetry is informed throughout by her radical social vision. She commands a language, an imagery equal to that vision—tough, specific, full of urban grime, blood, and bone. Her intense love poems transcend the purely personal through her sense of the difficulty of male-female relations in the

modern world. Some of her best poems, especially "The Morning Half-Life Blues," are for and about women.

Plath, Sylvia. *Ariel.* Harper & Row, 1961. Plath is one of the most powerful modern poets, combining a violence of image and syntax with remarkable precision of diction. Her poems will be difficult for many young readers, but more capable ones will respond to her voice. Poems like "The Applicant," "Lady Lazarus," and "Daddy" have explicitly feminist themes, though Plath would not have used the word.

Rich, Adrienne. *Leaflets: Poems 1965-1968.* Norton, 1969. While most of Adrienne Rich's poems are approachable by students, *Leaflets* contains reflections on the political movements of the sixties to which students were drawn. Some of the poems are written to students. A long diary-like poem called "Ghazals: Homage to Ghalib" may provide a useful model for students who wish to write poetry.

Rukeyser, Muriel. *The Speed of Darkness.* Random House Vintage, 1971. Muriel Rukeyser has been writing poems since the thirties, and with each volume, her poems have grown more transparent and more resonant. This volume contains many brief poems that students will enjoy as well as two extraordinary biographical poems: "Akiba," the life of a Jewish shepherd scholar of the first and second century; and "Käthe Kollwitz," the life of a significant twentieth-century German artist.

Sappho. *Sappho: A New Translation.* Trans. Mary Barnard. University of California Press, 1958. We know very little about Sappho, but even from the few surviving fragments of her work one senses a vital and brilliant personality. This translation captures her "fresh colloquial directness" as a lyricist. The volume provides vivid glimpses of a women's culture, and Barnard's note at the end includes a brief explanation of women's central role in the poetry and religion of sixth-century Greece.

Anne Sexton

Segnitz, Barbara, and Carol Rainey, eds. *Psyche: The Feminine Poetic Consciousness: An Anthology of Modern American Women Poets.* Dell Laurel, 1973. This collection is selective rather than inclusive, containing only poets whom the authors consider to be major, i.e., "good, serious, and original." Twenty poets are represented, ten in depth: Emily Dickinson, Elinor Wylie, Marianne Moore, Gwendolyn Brooks, May Swenson, Denise Levertov, Anne Sexton, Adrienne Rich, Sylvia Plath, and Margaret Atwood. The introduction provides some interesting critical comments, though perhaps over-emphasizing the influence of Emily Dickinson.

Sexton, Anne. *Live or Die.* Houghton Mifflin, 1966. This chronological sequence of poems, written between 1962 and 1966, won the Pulitzer Prize for Poetry. Understandably, for the poems have power, intensity, and superb craft. Sexton writes of madness, attempted suicide, recovery, and unforgettably, of her daughters. The last poem is an affirmation: "Live." (Also recommended: *Love Poems.* Houghton Mifflin, 1969.)

Wakoski, Diane. *Inside the Blood Factory.* Doubleday, 1968. These poems are very "now" and sometimes very good. They speak of love; the loss of love; the complexity of relationship—father/daughter, male/female; the quest for self. There is something very California about them—the imagery of sea and coast, the fascination with hermeticism, the references to cars and stars (both kinds). Wakoski writes from her own experiences as a woman, but with an imagery that universalizes them. High school readers will like her.

Walker, Alice. *Revolutionary Petunias.* Harcourt Brace Jovanovich, 1973. This collection of Alice Walker's poetry springs from reminiscences of the people and folkways that formed her Southern community from childhood to the present. The poems contain the insight that durability is a quality to be achieved through a delicate balance of strength, fragility, and a tender connection to one's roots.

Walker, Margaret. *For My People.* Yale University Press, 1942. Margaret Walker was born in Birmingham, Alabama in 1915. This book of poetry won the Yale Series of Younger Poets Award in 1942, when she was twenty-seven years old. Since that time, few American poets have spoken so eloquently as the embodiment of a people's experience. Without romanticism, but with much love, Margaret Walker renders the pageant of black survival, the folk idioms and personalities black culture has created, and the personal ancestral roots keeping the poet herself upright as "the struggle staggers us for bread, for pride, for simple dignity."

Cross-topical Index

This section cross-lists some of the preceding works according to six significant topic areas: Adolescence, Female Sexuality, Women in the Arts and Professions, Women and Political Commitment, Third World Women, and Working Class Women. Generally, reference is not made to individual anthologies except when they contain outstanding or extensive selections on the particular topic.

Adolescence

Alcott, Louisa May. *Little Women* (many editions).

Angelou, Maya. *I Know Why the Caged Bird Sings.* Bantam, 1969.

Austen, Jane. *Emma.* Signet, 1964. *Northanger Abbey.* N.A.L. Signet, 1964.

Brontë, Charlotte. *Jane Eyre.* Houghton Mifflin, 1959.

Brown, Rita Mae. *Rubyfruit Jungle.* Daughters, Inc., 1973.

Burch, Pat. *Early Losses.* Daughters, Inc., 1973.

Cather, Willa. *My Antonia.* Houghton Mifflin, 1961.

Eliot, George. *The Mill on the Floss.* Airmont, 1964.

Frank, Anne. *The Diary of a Young Girl.* Simon & Schuster Pocket Books, 1969.

Gaines, Ernest J. *The Autobiography of Miss Jane Pitman.* Bantam, 1971.

Giovanni, Nikki. *Gemini: An Extended Autobiographical Statement on My First Twenty-Five Years of Being a Black Poet.* Viking Compass, 1973.

Green, Hannah. *I Never Promised You a Rose Garden.* N.A.L. Signet, 1971.

Hellman, Lillian. *An Unfinished Woman: A Memoir.* Bantam, 1970.

Holiday, Billie. *Lady Sings the Blues.* Lancer, 1971.

Lessing, Doris. *Martha Quest.* N.A.L. Plume, 1970

Marshall, Paule. *Brown Girl, Brownstones.* Avon, 1970.

McCarthy, Mary. *Memories of a Catholic Girlhood.* Harcourt Brace Jovanovich, 1972. Berkeley Medallion, 1972.

McCullers, Carson. *The Heart Is a Lonely Hunter.* Bantam, 1953. *The Member of the Wedding.* Bantam, 1966.

MacLaine, Shirley. *"Don't Fall Off the Mountain."* Bantam, 1970.

Mead, Margaret. *Blackberry Winter: My Earlier Years.* Simon & Schuster, 1972.

Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971.

Moody, Anne. *Coming of Age in Mississippi: An Autobiography.* Dell Delta, 1968.

Mountain Wolf Woman. *Mountain Wolf Woman, Sister of Crashing Thunder: The Autobiography of a Winnebago Indian.* Ed. Nancy Lurie. University of Michigan Press, 1966.

Nathan, Dorothy. *Women of Courage.* Random House Windward, 1964.
Plath, Sylvia. *The Bell Jar.* Bantam, 1972.
Porter, Katherine Anne. "Old Mortality" and "The Grave" in *The Old Order: Stories of the South.* Harcourt, Brace & World, 1958.
Ross, Pat, ed. *Young and Female.* Random House Vintage, 1972.
Senesh, Hannah. *Her Life and Diary.* Trans. Marta Cohn. Schocken, 1973.
Shulman, Alix Kates. *Memoirs of an Ex-Prom Queen.* Bantam, 1973.
Smedley, Agnes. *Daughter of Earth.* The Feminist Press, 1973.
Smith, Betty. *A Tree Grows in Brooklyn.* Harper & Row, 1968.
Suyin, Han. *The Crippled Tree.* Bantam, 1972.
A Mortal Flower. Bantam, 1972.
Walker, Margaret. *Jubilee.* Bantam, 1966.
Walker, Mildred. *Winter Wheat.* Harcourt, Brace & World, 1944.
Woolf, Virginia. *Orlando.* N.A.L. Signet, 1960.

Female Sexuality

Angelou, Maya. *I Know Why the Caged Bird Sings.* Bantam, 1969. (rape, initiation)
Atwood, Margaret. *Power Politics.* Harper & Row, 1971.
Brown, Rita Mae. *Rubyfruit Jungle.* Daughters, Inc., 1973. (lesbianism)
Burch, Pat. *Early Losses.* Daughters, Inc., 1973. (initiation)
Chopin, Kate. *The Awakening.* Capricorn, 1964. Avon, 1972. Holt, Rinehart, 1970. The Feminist Press, 1974. (adultery, sensuality)
Frank, Anne. *The Diary of a Young Girl.* Simon & Schuster Pocket Books, 1969. (menstruation)
Giovanni, Nikki. *Black Feeling, Black Talk, Black Judgement.* William Morrow, 1970.
Goldman, Emma. *Living My Life.* Dover, 1970.
Holiday, Billie. *Lady Sings the Blues.* Lancer, 1971. (rape, prostitution)
Hurston, Zora Neale. *Their Eyes Were Watching God.* Fawcett Premier, 1965.
de Jesus, Carolina Maria. *Child of the Dark.* Trans. David St. Clair. N.A.L. Signet, 1962. (prostitution)
Kellogg, Marjorie. *Tell Me That You Love Me, Junie Moon.* Popular Library, 1968.
Lessing, Doris. *Martha Quest.* N.A.L. Plume, 1970. (initiation)
Marshall, Paule. *Brown Girl, Brownstones.* Avon, 1970. (initiation)
McCarthy, Mary. *Memories of a Catholic Girlhood.* Harcourt Brace Jovanovich, 1972. Berkeley Medallion, 1972. (menstruation)
Morgan, Robin. *Monster.* Random House Vintage, 1973. (lesbianism, sensuality)
Piercy, Marge. *Hard Loving.* Wesleyan University Press, 1969.
Oates, Joyce Carol. *The Wheel of Love, and Other Stories.* Fawcett Crest, 1972.
Plath, Sylvia. *The Bell Jar.* Bantam, 1972. (initiation)
Randall, Margaret. *Part of the Solution: Portrait of a Revolutionary.* New Directions, 1973.
Shulman, Alix Kates. *Memoirs of an Ex-Prom Queen.* Bantam, 1973. (initiation, adultery)
Smedley, Agnes. *Daughter of Earth.* The Feminist Press, 1973.
Suyin, Han. *A Mortal Flower.* Bantam, 1972. (initiation)
Wakoski, Diane. *Inside the Blood Factory.* Doubleday, 1968.

Women in the Arts and Professions

Angelou, Maya. *I Know Why the Caged Bird Sings.* Bantam, 1969.
Brooks, Gwendolyn. *Report from Part One.* Broadside, 1972.
Curie, Eve. *Madame Curie.* Trans. Vincent Sheean. Simon & Schuster Pocket Books, 1946.
Hansberry, Lorraine. *To Be Young, Gifted, and Black: Lorraine Hansberry in Her Own Words.* N.A.L. Signet, 1969.
Hellman, Lillian. *An Unfinished Woman: A Memoir.* Bantam, 1970.
Holiday, Billie. *Lady Sings the Blues.* Lancer, 1971.
Kearns, Martha. *Käthe Kollwitz: Woman and Artist.* The Feminist Press, 1976.
McCarthy, Mary. *Memories of a Catholic Girlhood.* Harcourt Brace Jovanovich, 1972. Berkeley Medallion, 1972.
MacLaine, Shirley. *"Don't Fall Off the Mountain."* Bantam, 1970.
Mead, Margaret. *Blackberry Winter: My Earlier Years.* Simon & Schuster, 1972.
Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971.
Nathan, Dorothy. *Women of Courage.* Random House Windward, 1964.
Oates, Joyce Carol. *The Wheel of Love, and Other Stories.* Fawcett Crest, 1972.
Ross, Pat, ed. *Young and Female.* Random House Vintage, 1972.
Sayers, Dorothy L. *Gaudy Night.* Avon, 1968.
Smedley, Agnes. *Daughter of Earth.* The Feminist Press, 1973.
Stafford, Jean. *Collected Stories.* Farrar, Straus & Giroux Sunburst, 1969.
Suyin, Han. *A Mortal Flower.* Bantam, 1972.
Birdless Summer. Bantam, 1972.

Women and Political Commitment

Carson, Josephine. *Silent Voices: The Southern Negro Woman Today.* Dell Delta, 1969.
Chisholm, Shirley. *Unbought and Unbossed.* Avon, 1970.

Devlin, Bernadette. *The Price of My Soul.* Random House Vintage, 1969.
Evans, Mari. *I Am a Black Woman.* William Morrow, 1970.
Flynn, Elizabeth Gurley. *Rebel Girl.* International Publishing Co., 1973.
Giovanni, Nikki. *Black Feeling, Black Talk, Black Judgement.* William Morrow, 1970. *Gemini: An Extended Autobiographical Statement on My First Twenty-Five Years of Being a Black Poet.* Viking Compass, 1973.
Goldman, Emma. *Living My Life.* Dover, 1970.
Jones, Mother. *The Autobiography of Mother Jones.* Charles H. Kerr, 1972.
Lamb, Myrna. *The Mod Donna and Scyklon Z: Plays of Women's Liberation.* Pathfinder, 1971.
Lessing, Doris. *Martha Quest.* N.A.L. Plume, 1970.
Levertov, Denise. *Relearning the Alphabet.* New Directions, 1970.
Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971.
Moody, Anne. *Coming of Age in Mississippi: An Autobiography.* Dell Delta, 1968.
Moreno, Dorinda, ed. *La Mujer—En Pie de Lucha.* Espina del Norte, 1973.
Nathan, Dorothy. *Women of Courage.* Random House Windward, 1964.
Oakley, Mary Ann B. *Elizabeth Cady Stanton.* The Feminist Press, 1972.
Petry, Ann. *Harriet Tubman: Conductor on the Underground Railroad.* Simon & Schuster Washington Square Press, 1955.
Piercy, Marge. *Hard Loving.* Wesleyan University Press, 1969.
Randall, Margaret. *Part of the Solution: Portrait of a Revolutionary.* New Directions, 1973.
Rich, Adrienne. *Leaflets: Poems 1964-1968.* Norton, 1969.
Senesh, Hannah. *Her Life and Diary.* Trans. Marta Cohn. Schocken, 1973.
Smedley, Agnes. *Daughter of Earth.* The Feminist Press, 1973. *Portraits of Chinese Women in Revolution.* Ed. Jan and Steve MacKinnon. The Feminist Press, 1976.
Suyin, Han. *Birdless Summer.* Bantam, 1972.
Terry, Megan. *Viet Rock, Comings and Goings, Keep Tightly Closed in a Cool Dry Place, and The Gloaming, Oh My Darling. Four Plays.* Simon & Schuster, 1966.
Van Voris, Jacqueline. *Constance de Markievicz.* The Feminist Press, 1972.

Third World Women

Aidoo, Ama Ata. *No Sweetness Here.* Doubleday Anchor, 1972.
Angelou, Maya. *I Know Why the Caged Bird Sings.* Bantam, 1969.
Brooks, Gwendolyn. *Report from Part One.* Broadside, 1972. *Selected Poems.* Harper & Row, 1963.
Chester, Laura, and Sharon Barba, eds. *Rising Tides: 20th Century American Women Poets.* Simon & Schuster Pocket Books, 1973.
Cade, Toni, ed. *The Black Woman: An Anthology.* N.A.L. Signet, 1970.
Carson, Josephine. *Silent Voices: The Southern Negro Woman Today.* Dell Delta, 1969.
Childress, Alice. *A Hero Ain't Nothin' but a Sandwich.* Avon, 1973.
Chisholm, Shirley. *Unbought and Unbossed.* Avon, 1970.
Evans, Mari. *I Am a Black Woman.* William Morrow, 1970.
Fauset, Jessie Redmon. Excerpts from *Plum Bun* in *American Voices, American Women.* Ed. Lee R. Edwards and Arlyn Diamond. Avon, 1973.
Gaines, Ernest J. *The Autobiography of Miss Jane Pitman.* Bantam, 1971.
Giovanni, Nikki. *Black Feeling, Black Talk, Black Judgement.* William Morrow, 1970. *Gemini: An Extended Autobiographical Statement on My First Twenty-Five Years of Being a Black Poet.* Viking Compass, 1973.
Hansberry, Lorraine. *A Raisin in the Sun.* N.A.L. Signet, 1966. *To Be Young, Gifted, and Black: Lorraine Hansberry in Her Own Words.* N.A.L. Signet, 1969.
Holiday, Billie. *Lady Sings the Blues.* Lancer, 1971.
Howe, Florence, and Ellen Bass, eds. *No More Masks! An Anthology of Poems by Women.* Doubleday Anchor, 1973.
Hurston, Zora Neale. *Their Eyes Were Watching God.* Fawcett Premier, 1965.
de Jesus, Carolina Maria. *Child of the Dark.* Trans. David St. Clair. N.A.L. Signet, 1962.
Katz, Naomi, and Nancy Milton, eds. *Fragment from a Lost Diary and Other Stories.* Beacon Press, 1975.
Markandaya, Kamala. *Nectar in a Sieve.* N.A.L. Signet, 1954.
Marshall, Paule. *Brown Girl, Brownstones.* Avon, 1970.
Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971.
Moody, Anne. *Coming of Age in Mississippi: An Autobiography.* Dell Delta, 1968.
Moreno, Dorinda, ed. *La Mujer—En Pie de Lucha.* Espina del Norte, 1973.
Morgan, Robin, ed. *Sisterhood Is Powerful.* Random House Vintage, 1970.
Mountain Wolf Woman. *Mountain Wolf Woman, Sister of Crashing Thunder: The Autobiography of a Winnebago Indian.* Ed. Nancy Lurie. University of Michigan Press, 1966.
Robinson, Pat, ed. *Lessons from the Damned.* Times Change Press, 1972.
Ross, Pat, ed. *Young and Female.* Random House Vintage, 1972.

Schneiderman, Beth Kline, ed. *By and about Women: An Anthology of Short Fiction.* Harcourt Brace Jovanovich, 1973.
Segnitz, Barbara, and Carol Rainey, eds. *Psyche: The Feminine Poetic Consciousness: An Anthology of Modern American Women Poets.* Dell Laurel, 1973.
Smedley, Agnes. *Portraits of Chinese Women in Revolution.* Ed. Jan and Steve MacKinnon. The Feminist Press, 1976.
Suyin, Han. *The Crippled Tree.* Bantam, 1972. *A Mortal Flower.* Bantam, 1972. *Birdless Summer.* Bantam, 1972.
Walker, Alice. *In Love and Trouble.* Harcourt Brace Jovanovich Harvest, 1973. *Revolutionary Petunias.* Harcourt Brace Jovanovich Harvest, 1973.
Walker, Margaret. *For My People.* Yale University Press, 1942. *Jubilee.* Bantam, 1966.
Washington, Mary Helen. *Black-Eyed Susans.* Doubleday Anchor, 1975.
Women: Feminist Stories by Nine New Authors. Eakins, 1972.

Working Class Women

Adams, Elsie, and Mary Louise Briscoe, eds. *Up Against the Wall, Mother.* Glencoe Press, 1971.
Arnow, Harriette. *The Dollmaker.* Avon, 1972.
Brown, Rita Mae. *Rubyfruit Jungle.* Daughters, Inc., 1973.
Burch, Pat. *Early Losses.* Daughters, Inc., 1973.
Cather, Willa. *My Antonia.* Houghton Mifflin, 1961.
Cott, Nancy, ed. *Root of Bitterness: Documents of the Social History of American Women.* Dutton, 1972.
Davis, Rebecca Harding. *Life in the Iron Mills.* The Feminist Press, 1972.
Devlin, Bernadette. *The Price of My Soul.* Random House Vintage, 1969.
Freeman, Mary E. Wilkins. *The Revolt of Mothe.* The Feminist Press, 1975.
Jackson, Shirley. *The Magic of Shirley Jackson.* Farrar, Straus & Giroux Sunburst, 1966.
Jones, Mother. *The Autobiography of Mother Jones.* Charles H. Kerr, 1972.
Kahn, Kathy. *Hillbilly Women.* Avon, 1974.
Kelley, Edith Summers. *Weeds.* Southern Illinois University Press, 1972.
Merriam, Eve, ed. *Growing Up Female in America: Ten Lives.* Dell, 1971.
Oates, Joyce Carol. *The Wheel of Love, and Other Stories.* Fawcett Crest, 1972.
Olsen, Tillie. *Tell Me a Riddle.* Dell Delta, 1960.
Smedley, Agnes. *Daughter of Earth.* The Feminist Press, 1973.
Smith, Betty. *A Tree Grows in Brooklyn.* Harper & Row, 1968.
Women: Feminist Stories by Nine New Authors. Eakins, 1972.

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High School Feminist Studies. Carol Ahlum and Jacqueline Fralley, compilers. Florence Howe, ed. A collection of curricular materials in women's studies for and from the high schools including essays, bibliographies, teaching units.

Nonsexist Curricular Materials for Elementary Schools. Laurie Olsen Johnson, ed. (1974) A collection of materials for the elementary teacher and student, including quizzes, checklists, bibliographies, workbook, model units.

Strong Women. Deborah Silverton Rosenfelt, ed. (1976) Annotated bibliography of widely available paperbacks to help the teacher supplement the male-biased curriculum: anthologies, autobiography, novels, short stories, drama, poetry.

Women in the High School Curriculum: A Review of U.S. History and English Literature Texts. Phyllis Arlow and Merle Froschl. (1975)

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